

to requirement in various directions, always forward, but upwards into the nasal cavities for "fioratura" and lightly tripping melodies, and with a more downward direction for warm or sombre tones. The *general* tone-seat never varies no matter whether the tone-rays are passing upwards, forwards, or downwards, *i.e.*, it is always in the upper-forward portion of the mouth. "*Not to sing on words, but to speak on tones,*" is an excellent rule for the study of diction in singing. Then when the student has learnt the fundamental principles of (a) poise (*i.e.*, breathing and tone-placement), (b) the technique of diction (*i.e.*, the producing of the consonants with tongue, teeth, and lips, and the position of the mouth in order to form the vowel sounds rightly), his studies for (c) long sustained tones and flexibility may begin.

It is not advisable that he should meanwhile be kept only to dry exercises, but be given songs upon a small range of the middle voice, as a means of exercising the diction with correct tone-production and with such a degree of correct diaphragmatical breathing as has been already acquired. The texts of the song must be read aloud, and the inflection necessary to their true interpretation found; and this will lead the student gradually to put aside as unworthy, insipid texts into which he can put no meaning, or very little, for he will gradually begin to realise that the singer is meant to fulfil his mission as one who fills up a "want" by completing the triad of musician, poet, and interpreter.

The object of this paper (which is really a plea for reform in voice-culture) is to aid young students to find out for themselves in what voice-training really consists; they will then know what to aim at in their studies. All singing, or teaching of singing, outside these fundamental principles is but naturalism, which, if persevered in, confirms the faults from which no voice is quite exempt. These faults may often be unrecognisable to the general public so long as the first freshness of a voice remains, but if they are persevered in, they lead surely and steadily to that point where one realises, only too late, that money, hopes, and often health, have been wasted, and that what might have been the possession and joy of a life-time has been irretrievably lost.

NOTES OF LESSONS.

[We have thought that it might be of use to our readers (in families and schools) to publish occasionally Notes of Lessons prepared by students of the House of Education for the pupils of the Practising School. We should like to say, however, that such a Lesson is never given as a *tour de force*, but is always an illustration or an expansion of some part of the children's regular studies (in the *Parents' Review* School), of some passage in one or other of their school books.—ED.]

I.

Subject: Natural History.

Group: Science.

Class IA.

Time: 15 minutes

BY H. SMEETON.

OBJECTS.

- I. To arouse interest in one of our less conspicuous trees.
- II. To stimulate future observation.
- III. To show that everything in nature has its use and lives to fulfil it.

LESSON.

Step I.—Name three forest trees and say how an ivy tree differs from them all.

In what kind of places do we find ivy?

Step II.—The ivy does not bear fruit and flowers until it has spent some years climbing.

The flower does not come until late autumn when nearly every other flower has gone, and thus coming late the honey in the flower prolongs the life of myriads of insects. The ivy berries in early spring supply food for blackbirds, thrushes, and wood pigeons.

Step III.—Some of the insects that visit the ivy flowers:—

Hive and humble bees gather honey to carry to their homes.

Wasps collect honey and take it home for their grubs which they feed six to eight times a day.

Butterflies come to feed themselves, and eat sometimes until they are quite dizzy.

Step IV.—Draw on black-board the tongue of a bee and that of a butterfly, and draw from the boys why they are so different.

Step V.—*Spiders* come to the ivy flowers to catch the insects that have eaten so much they cannot get away.

Hornets come to devour the butterflies and wasps.

Moths come after dusk to feed on the honey, and can easily be seen if we pay a visit to the ivy bloom with a lantern.

Step VI.—Ask children to watch and find out for themselves the difference between a moth and a butterfly.

II.

Subject: *Westminster Abbey.*

Group: History.

Class IB.

Time: 15 minutes.

BY L. STANTON.

OBJECTS.

- I. To increase the boys' interest in the history of Westminster Abbey.
- II. To revise and amplify that which they have already learnt about the Abbey.
- III. To give them some idea of the beauty of its interior that they may better appreciate the Abbey should they have an opportunity of visiting it.

LESSON.

Step I.—Draw from G—— all that he knows about the foundation of St. Peter's Church, by Edward the Confessor. Help him to picture the peaceful solitude of the scene in comparison with the present one of life and traffic in the midst of which Westminster Abbey now stands.

Step II.—Tell the legend concerning the dedication of the church to St. Peter. The church was to be dedicated one Sunday morning, many hundred years ago. The night

before, a fisherman ferried over from the Lambeth side, a stranger who proved to be none other than St. Peter himself, the fisher of the Lake of Galilee. The ferryman saw the church lighted up with a dazzling illumination and heard the sound of choirs of angels. The Apostle on his return bade him tell Melitus that he would find all the signs of consecration already completed. He rewarded him with an enormous draught of salmon which was never to fail himself and his successors so long as they abstained from Sunday fishing, and paid tithes of all they caught to St. Peter's Church. (Melitus, a noble Roman, and first Bishop of London.)

Step III.—Tell of the different kings who in their turn helped to build and beautify Westminster Abbey, drawing as much as possible from the boys. The main portion of the present church is the work of Henry III., who, wishing to do honour to Edward the Confessor, demolished all the eastern part of the church built by that king, and placed the body in the shrine in which it now lies (see picture) in the most sacred part of his own beautiful new edifice. (Show picture of tomb of Henry III.) Edward I. had the Coronation Chair built, and when he led his army into Scotland, they got as far as Scone, where the "Stone of Destiny" was kept upon which Scottish kings had always been crowned. Edward had the stone carried to Westminster Abbey and placed under the Coronation Chair, where it still remains. (Picture of Coronation Chair.) The work was carried on by Richard II. (of whom there is a portrait in the Abbey), and by Henry V. The western end was not completed till the reign of Henry VII., about seventy years later. He also added a magnificent chapel at the east end of the church, in which he was himself buried, as were also Edward VI., Queen Elizabeth, and Mary Queen of Scots.

Step IV.—Ask the meaning of the word "abbey." Up to the reign of Henry VIII., Westminster Abbey was the church of a great monastery. There were many such monasteries in England in those days, and they were called "abbeys" because they were ruled by "abbots" or fathers. We still see remains of the monastery in the deanery, chapter house, and west cloisters. (Picture of cloisters.)

Step V.—If time permits, recapitulate the lesson, and show position of Westminster Abbey in a map of London.

III.

Subject: *Original Illustration.*
 Group: Art. Class II. Time: 30 minutes.
 BY KATHLEEN M. CLENDINNEN.

OBJECTS.

- I. To help the children to make clear mental pictures from description, and to reproduce the same in painting.
- II. To help them in their ideas of form and colour.
- III. To cultivate the imagination.
- IV. To add interest to the History period the children are studying by letting them illustrate a story from Laurence Gomme's *Princess's Story Book*, belonging to the reign of Henry VII.

LESSON.

Step I.—Draw from children briefly what they know of Henry VII. and his time. Amplify points upon which they are not clear.

Step II.—Direct the children's thoughts to characters which occur in the story to follow:—*e.g.*, Elizabeth Woodville, widow of Edward IV., whom Henry VII. had shut up in a convent at Bermondsey. She was the mother of the two Princes who were supposed to have been murdered in the Tower, and of Elizabeth of York, who was Henry VII.'s queen. Elizabeth Woodville was the widow of Sir John Grey when she married Edward IV. She had a son, the Marquess of Dorset.

Cardinal Morton was Henry VII.'s chief minister. He was a great help in many ways, and was the man who suggested that the king should raise money by "benevolences."

Sir William Stanley was Henry VII.'s Lord Chamberlain. (This will probably be a new name for the children, as he is not mentioned in their history book—Arnold-Foster.)

Step III.—Draw a description of the dress of the period from the children. (They are dressing dolls in Tudor costume and should be able to give this.)

Step IV.—Read a part of *Perkin Warbeck*, by Mary Shelley, from the *Princess's Story Book*, without comment or question.

Step V.—Ask children what mental pictures they have made.

Step VI.—Re-read story (if time).

Step VII.—Without mentioning any object, colour or special form so as to alter the mental pictures the children have made, direct their thoughts to the following points:—

(a) Number of people to appear in the drawing, and the position they will take on the paper.

(b) Their size, dress, etc., in relation to their surroundings. (Form, size, etc., of objects which make up the surroundings.)

(c) The mental picture must not suffer by being put down on paper, "it must be what they *mean* to paint."

Step VIII.—Question children as to how they are going to mix the paint.

(Water taken by a clean brush into a clean palette, and paint added and mixed.)

Encourage them to a free use of the brush.

Step IX.—Let them produce mental picture with brush and paint.

Step X.—Show them Helen Stratton's "original illustration" of the same story. If time, draw from them all or some of the following points:—

(1) Helen Stratton must have had one specially clear picture in her mind.

(2) She must have *felt* the positions of the people, the kind of room they were in, and the exciting moment of Sir William Stanley's arrival.

(3) She must have had a good idea of the dress of the time, of the age of the people, and of the general appearance of all three.

Step XI.—Say a little about this kind of drawing, how it differs from portrait painting, and how it is in a way much more useful.

IV.

Subject: *German, Gouin.*

Group: Languages. Class III. Time: 30 minutes.

BY KATHARINE LOVEDAY.

OBJECTS.

- I. To increase the girls' interest in the German language.
- II. To help them to think and speak in German about things of everyday life.
- III. To enlarge their German vocabulary.
- IV. To improve their pronunciation.

LESSON.

Step I.—Ask the girls if they can tell me how it is that there are so many German words resembling those of our own language. When the Jutes and Saxons, German tribes, came over to England with Hengist and Horsa (477) and settled there, they brought their language with them. As time went on that language became modified both in England and Germany, and at the present-day we can still trace many connections between the two languages.

Step II.—Tell the girls in a few words what the series is about. Do this as much as possible in German, using easy words that they already know.

Step III.—Explain the verbs separately, by doing the actions when possible and saying them several times slowly and distinctly. Ask the girls to give the verbs for the actions, I do. Pay attention to their pronunciation. When they are quite sure of the verbs, let one of the pupils write them on the blackboard in the Infinitive.

Step IV.—Explain the other words in the series, in German as much as possible, letting the girls repeat them. In answer to my questions draw the whole series from the pupils.

Step V.—Let one of them write it on the blackboard.

SERIES.

wollen	Ich <i>will</i> ein Weihnachtsgeschenk <i>kaufen</i> .
kaufen	
gehen	Ich <i>gehe</i> in die Stadt.
schemen	Ich <i>schane</i> in die Fensterläden.
sehen	Ich <i>sehe</i> ein hübsches Bild.
eintreten	Ich <i>trete</i> in den Laden <i>ein</i> .
kaufen	und <i>kaufe</i> das Bild.

Obtain from the others by means of questions what that pupil is doing :—

“Sie schreibt.”

“Sie schreibt mit der Kreide.”

“Sie schreibt an der Tafel.”

Step VI.—Ask one of the girls to translate the series into English to make quite sure that they have understood everything.

Step VII.—Let them say the series putting the verbs in the Imperfect. “Ich *wollte*,” etc. Point out the strong and weak verbs.

Step VIII.—If time, let them say the series, beginning each sentence with an adverb of time, *e.g.*, “Gestern wollte ich,” etc., and explain that after an adverb of time the order of subject and verb is reversed.

V.

Subject: Michael Angelo.

Group: Art.

Class IV.

Time: 35 minutes.

BY ELSIE R. TETLEY.

OBJECTS.

- I. To increase the girls' knowledge of the life of Michael Angelo, and their appreciation of his work.
- II. To point out the chief characteristics of his style, viz., passion, strength, and perfection of line.
- III. To contrast his work with that of several other artists, earlier and later.

LESSON.

Step I.—Show the girls a picture by Michael Angelo, and ask them who painted it, with their reasons for assigning it to Michael Angelo.

Step II.—Draw from the girls what they already know of Michael Angelo, and then give a short sketch of his life and work.

He was born in 1475, at Caprese in Tuscany, and was sent out to be nursed by a stonemason's wife. His father, Leonardo di Ludovico Buonarrotti Simoni, was a poor gentleman of Florence, but he was very proud, and thought it degrading for his son to become a sculptor, so with hard words and blows, he tried to drive away his love for it. Michael Angelo was sent to school till he was thirteen, when, having already shown extraordinary talent, he was sent to the workshop of Domenico Ghirlandajo to learn sculpture. He remained there three years and then went to the garden-school of Lorenzo the Magnificent, to study antique sculpture. While there he executed his two first works, “The Fight of the Centaurs,” and the “Madonna,” both bas-reliefs. Lorenzo died in 1492, and Michael Angelo fled to Bologna for a year, and then

returned home to Florence, proceeding thence to Rome for four years. He was then called back to Florence where he executed his "David." In 1503, Julius II. became Pope, and immediately sent for Michael Angelo and commissioned him to design his tomb. Michael Angelo worked on it for forty years, but hindered all the time by the intrigues and spite of his enemies. He was ordered to paint the ceiling of the Sistine Chapel, and this occupied four years, but when completed, was the most stupendous work ever done by the hand of man. Then Julius died, and Leo X. who succeeded him, took no interest in the tomb; but ordered Michael Angelo to beautify Florence first, by executing tombs for Guiliano and Lorenzo di Medici, and then by rebuilding the façade of the church of San Lorenzo. Even now he was not left in peace, but was hindered as much as possible in the collecting of the marble. While he was working on these two tombs, Florence was attacked, and, having studied fortification, Michael Angelo was foremost in the defence of the city. It was taken, and Michael Angelo hid for some time, but then recommenced work on the tombs. Again he was hindered by a command to adorn the Sistine Chapel with frescoes. He painted the "Last Judgment," finishing it in 1541. Next year, he was appointed architect of St. Peter's, Rome; and worked on it till his death in 1564.

Step III.—Show reproductions of some of Michael Angelo's paintings, and point out their chief characteristics, viz., strength and passion, with perfect drawing, force of line and marvellous anatomy.

Step IV.—Contrast his conception of the Madonna with examples by Murillo, Botticelli, and Raphael; and notice the chief differences in style and execution, especially his force and passionate work, their gentleness, peace, and rather effeminate beauty.

Reproductions of Paintings (to be shown at the lesson).

By Michael Angelo. Ceiling of the Sistine Chapel:—

Doni Madonna. } Erythrean Sibyl.
Details. } Temptation of Eve.

Last Judgment.

Detail. Charon.

Florentine Soldiers surprised while bathing in the Arno.

By Murillo. Holy Family (from the Louvre).

By Botticelli. Madonna and Child (Uffizzi Gallery).

By Raphael. Madonna della Tenda.

Step V.—Show reproductions (from photographs) of his chief sculpture, noticing that they are characterised by the same features as the paintings, but are more sublime and magnificent.

Notice the exquisite play of light and shade; show how Michael Angelo's own character is seen in his work. He was a man of strong passions and fiery patriotism, and though bitter and even cruel to those who opposed his work, he was loving and gentle to those who loved him. He sought always to expend his passion in strong physical labour, and that is what gives such passionate strength to his work, especially to his sculpture.

Like many earlier Italian artists, he studied many arts, and was sculptor, painter, draughtsman, architect, poet, and military engineer.

Step VI.—Contrast his sculpture with the Victory of Samothrace and with the St. John, by Donatello.

Examples of Sculpture:—

Combat of Centaurs.

Madonna and Child (first bas-relief).

Pietà (earlier one).

David. Detail—Head of David.

Tomb of Julius II. Detail—Moses.

Tombs of Guiliano and Lorenzo di Medici.

Detail—Head of Night.